Exploring Gender Biasness in selected works of Mahesh Dattani

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Abstract— *For decades the world has had rigid gender roles and constraints. This research paper examines instances of gender prejudice in the selected works of Mahesh Dattani, with a particular emphasis on his well-known plays Tara and Dance Like a Man. Using a multidisciplinary methodology, the research breaks down the complex layers of gender representation in these dramatic narratives by employing feminist theory, queer theory which aims at analyzing of gender roles in the society. The study examines how Dattani's characters negotiate power relationships, identity development, and societal expectations in the setting of Indian culture using in-depth textual analysis and theoretical frameworks. The research seeks to expose underlying prejudices, disprove normative presumptions, and promote a deeper comprehension of the nuances surrounding gender discourse in modern Indian theatre and literature by examining the production of gender within these works. This paper aims to investigate into gender prejudice and queer theory, which is crucial because it exposes structural injustices, questions normative assumptions, and promotes inclusivity. Through the analysis of these problems, society may deal with prejudice, support underprivileged groups, and advance a more diverse and equal conception of gender and sexuality.*

Keywords— *Gender roles, Feminist theory, Queer theory, Gender prejudices, Modern Indian theatre.*

I. INTRODUCTION

Within Indian theatre, Mahesh Dattani is regarded as a great artist whose plays go beyond traditional narrative structures to tackle relevant societal concerns, especially those related to gender roles and feminist ideology. Indian playwright Dattani skillfully negotiates the nuances of gender identity, social conventions, and interpersonal interactions in his theatrical works. His examination of feminism-related topics reveals a thoughtful and moving interaction with India's dominant socio-cultural context, where patriarchy and gender bias still influence day-to-day life.

It is essential to place Dattani's work within the larger frameworks of feminist theory and gender theory to fully comprehend his significant insights into gender and feminism. Feminist theory opposes and analyzes the patriarchal systems that uphold gender inequality, whereas gender theory primarily studies how societies create and understand ideas of masculinity and femininity. These theories can be examined through Dattani's plays, which provide complex portraits of people battling social expectations, power dynamics, and the desire for selfdetermination. Dattani's rise to prominence in Indian theatre matched a time of social unrest and a reassessment of conventional gender norms. Dattani, who was born in Bangalore, India, in 1958, grew up at a time when the feminist movement was gaining ground around the world and sparked discussions about women's rights and gender

equality in Indian society. In this context, Dattani's devotion to using theatre to subvert ingrained norms and the ideology of social transformation moulded his artistic sensibility.

It is possible to credit Dattani's proclivity for feminist themes in his works to his astute observation of the gender dynamics that pervade Indian society. Dattani was well aware of the inequalities and injustices that women had to deal with because she grew up in a society where patriarchal ideals frequently governed social interactions and household expectations. Insightful reflections on these realities may be found in his plays *Tara"* and *Dance Like a Man* which give a glimpse into the real-life struggles faced by women in a patriarchal society.

Furthermore, it is possible to interpret Dattani's interest in feminist issues as a conscious artistic decision motivated by a desire to dispel preconceptions and give voice to underrepresented groups. Dattani challenges the audience with difficult facts regarding gender bias through his subtle characterizations and gripping stories, promoting reflection and discussion on topics of social justice and gender equality.

Using theatre as a forum for activism and social critique is central to Dattani's investigation of feminism in his works. Through elevating gender-related concerns to a central position, Dattani encourages audiences to face their prejudices and take proactive steps to build a more just society. By doing this, Dattani joins a long line of socially conscious artists who use storytelling to create significant change. In addition, Dattani's portrayal of female concerns is made more complex by his distinct viewpoint as an Indian dramatist. Dattani infuses his works with a sense of authenticity and cultural identity by drawing from the rich tapestry of Indian culture and tradition. This allows readers/viewers to gain a deeper knowledge of the interconnections between gender, tradition, and modernity. By delving into these topics, Dattani not only refutes Western-oriented ideas about feminism but also adds perspectives from the Indian context to the conversation.

Essentially, the extensive output of Mahesh Dattani is proof of the theatre's capacity to be a transformative vehicle for societal change. Dattani challenges audiences to engage in selfreflection and empathy by examining gender bias and feminist themes in his plays. This forces them to face the challenges of gender identity and the ongoing fight for equality. The pursuit of social justice has a central role as we explore further into Dattani's works and set out on a journey of discovery where the lines between art and activism become hazier.

II. HISTORY

In India, gender discrimination is not just a modern issue; rather, it is a deeply embedded social construct that has developed over thousands of years. Its roots are deep in religious, cultural, and historical contexts that date back thousands of years. The story of gender inequality in India is intricate and multidimensional, spanning the Vedic era's hierarchical structures, colonial domination, and ongoing post-independence conflicts. Through the eyes of Indian writers, whose writings have functioned as both windows into transformational potential and mirrors reflecting society standards, this investigation explores the beginnings, high points, and current thoughts on gender discrimination.

Understanding the origins of gender discrimination in India requires delving into its rich historical tapestry, where the complex interactions of culture, tradition, religion and socioeconomic factors have created inequality for millennia. Although pinpointing the exact starting point is difficult, the roots of gender discrimination can be traced back to ancient times and can be found in various texts, traditions and social norms. In ancient Indian society, gender roles were strictly defined and women were often relegated to subordinate positions in the family and society. The Rigveda, one of the oldest Indian scriptures, contains hymns that reflect respect for women as well as mothers and goddesses, but also preserves patriarchal norms and gender hierarchies. For example, the famous Rigvedic hymn "Creation of the Universe" describes Purusha, the primordial male being of the universe, whose different body parts symbolize different aspects of creation. While this hymn symbolizes the union of all life, it also reflects a hierarchical worldview that places man as the ultimate creator.

As Indian civilization developed, so did the manifestations of gender-based discrimination. The caste system and its rigid social hierarchy continued to exclude certain groups, including women. Lower caste women faced complex discrimination based on both their gender and caste identity. Practices such as child marriage, dowry and purda (separation of women) took root in society, reinforcing the inferior position of women and limiting their right to self-determination.In the Middle Ages feudal structures appeared, which further limited the ability of women. to act . mobility Feudal lords held power over their subjects and women were often treated as property, exchanged in marriage for political alliances or financial gain. The practice of Sati, a widow swearing herself on her husband's funeral pyre, although not as widespread as is often

portrayed, was still common in certain communities and reflected the extreme extent of patriarchal norms.

The emergence of colonialism in India brought with it new challenges in the field of gender equality. British colonial rule brought Western notions of gender roles that sometimes conflicted with traditional Indian practices. Although British administrators supported the ideals of women's education and reform, their policies often reinforced rather than challenged existing power structures. Missions to "civilize" Indian society often targeted practices such as sati and child marriage, but traditional efforts were resisted because they saw them as interfering with indigenous practices.Indian writers throughout history have wrestled with complex issues of marriage. against gender discrimination, offering insights and criticism through his literary works. Nobel Prize-winning poet and playwright Rabindranath Tagore explored themes of gender equality and social reform in many of his works. In his novel Chokher Bali (Grain of Sand), Tagore describes the struggle of women in traditional Bengali society and highlights the limitations placed on their autonomy and desires. Binodini, the protagonist, is trapped in a loveless marriage and faces social condemnation when she tries to assert her independence.

Similarly, the writings of Mahatma Gandhi, often considered the father of India's independence movement, contain reflections on gender equality and women's rights. Gandhi advocated the empowerment of women and their participation in the freedom struggle, recognizing their important role in reforming society. He famously said: "To call a woman the weaker sex is an insult; it is an injustice from man to woman. If strength means moral strength, then woman is immeasurably better than man."Recently, Indian writers have continued to struggle. gender discrimination and inequality. Arundhati Roy explores the impact of patriarchy and caste on the lives of women in Kerala in her novel The God of Small Things. Through the characters of Amu and Velutha, Roy highlights the intersectional oppression faced by women in marginalized communities and the violence perpetuated by patriarchal norms.

In the field of non-fiction, feminist scholars and activists have also contributed to the debate on gender discrimination in India. Uma Chakravarti's work on gender and caste explores the historical roots of Dalit oppression and the intersections of caste, class and gender in perpetuating inequality. In the essay "What Happened to Veda Das?" Chakravarti questions traditional interpretations of ancient Indian texts and recommends a reevaluation of the roles of women in pre-colonial society. Ultimately, gender discrimination in India is a complex and multifaceted phenomenon with deep historical roots. From ancient texts

and traditions to colonial legacies and modern social norms, the forces shaping gender inequality are diverse. Through their literary works and scholarly contributions, Indian writers have offered insights into the pervasive nature of gender discrimination and the struggle for equality. By exploring these diverse voices and stories, we can gain a deeper understanding of the challenges facing women in India and work to build a more just and equal society.

III.   LITERATURE REVIEW

The exploration of feminism, gender roles, gender discrimination, and queer theory in India has been multifaceted, with numerous scholars, activists, and writers contributing to the discourse. From seminal texts to contemporary analyses, these works have shed light on the complex intersections of gender, sexuality, caste, class, and religion in the Indian context.

One of the foundational works in Indian feminist literature is "Feminism in India" by Maitrayee Chaudhuri. Chaudhuri delves into the historical evolution of feminist movements in India, examining their diverse strands and their intersectionality with other social factors such as caste and class. She writes, "Feminism in India has never been a single-issue movement. It has always recognized the intersecting oppressions of caste, class, and gender."

Another influential text is "Why Loiter?: Women and Risk on Mumbai Streets" by Shilpa Phadke, Sameera Khan, and Shilpa Ranade. This book challenges traditional notions of women's mobility in public spaces and advocates for the right of women to "loiter" without fear of harassment or violence. As the authors argue, "Loitering is an act of reclaiming public space, of asserting one's right to be visible, to be present."

In the realm of queer theory, "Queering India: Same-Sex Love and Eroticism in Indian Culture and Society" edited by Ruth Vanita and Saleem Kidwai stands out. This collection of essays explores the rich history of same-sex love and desire in India, challenging heteronormative narratives and highlighting the fluidity of gender and sexuality in Indian culture. Vanita writes, "Queer desires have always existed in India, but they have often been obscured or marginalized by dominant discourses."

Judith Butler's "Gender Trouble: Feminism and the Subversion of Identity," though not specific to India, has had a profound impact on Indian feminist discourse. Butler's exploration of gender performativity and the politics of identity has resonated with Indian feminists grappling with questions of gender and sexuality in a diverse and pluralistic society. As Butler famously asserts, "Gender is not a fact, it is a performance."

Uma Narayan's "Dislocating Cultures: Identities, Traditions, and Third World Feminism" critically examines the intersection of feminism, culture, and identity in postcolonial India. Narayan interrogates the Western-centric assumptions underlying much of feminist theory and calls for a more nuanced understanding of feminism in non-Western contexts. She writes, "Western feminism often overlooks the agency and resistance of women in the Global South, reducing them to passive victims of patriarchy."

Antoinette Burton's edited volume "Gender, Sexuality, and Colonial Modernities" explores how colonialism shaped gender and sexuality in India. The book highlights the ways in which colonial rule reinforced patriarchal norms while also disrupting existing gender and sexual hierarchies. As Burton argues, "Colonialism did not introduce gender and sexual oppression to India, but it did exacerbate and reconfigure existing power dynamics."

"The Other Side of Silence: Voices from the Partition of India" by Urvashi Butalia documents the experiences of women during the partition of India. Butalia's work sheds light on the gendered violence and displacement that accompanied partition, as well as the resilience and agency of women in the face of adversity. As she writes, "The partition was not just a political event, but a deeply personal and traumatic experience for millions of people, especially women."

These works represent just a sampling of the diverse and rich literature on feminism, gender roles, gender discrimination, and queer theory in India. From historical analyses to contemporary critiques, these texts offer valuable insights into the complexities of gender and sexuality in Indian society and the ongoing struggle for gender justice and equality.

IV. THEORETICAL ASPECTS

Mahesh Dattan's plays "Tara" and "Dance Like a Man" are important contributions to Indian literature, shedding light on feminism, gender roles and discrimination. However, they are not the only voices in this debate. Indian writers have created compelling stories that delve into similar themes and offer different perspectives and insights into the complexities of gender dynamics in Indian society.

Arundhati Roy's The God of Small Things poignantly highlights the intersections of gender, caste, and social expectations in Kerala. Through the lives of characters like Amu and her daughter Rahel, Roy reveals the suffocating grip of patriarchal norms and the struggle of women to assert their freedom. Amu's rebellion against social conventions and Rahel's search for individuality powerfully reflect the challenges of navigating gender.

Anita Desai's story In the Light of Day deals with the complexity of family dynamics and the limitations that it imposes. traditional gender roles. Through the character of Bimi, Desai sheds light on the suffocating expectations placed on women within family structures. Bimi's journey to self-fulfillment highlights the inherent tensions between personal aspirations and social obligations, offering a nuanced picture of women's autonomy within the confines of patriarchy.

Chitra Banerjee Divakarun's Palace of Illusions reimagines the Feminist Indian epic

Mahabharata from a lens that focuses Draupadi's point of view. Divakaruni skilfully unravels Draupadi's complex identity and presents her as a symbol of determination and defiance against patriarchal oppression. Through the story of Draupadi, the novel interrogates concepts of power, agency and the construction of femininity in a feminine narrative.

The Long Silence by Shashi Deshpande offers an honest exploration of the limitations placed on women in traditional Indian families. Deshpande navigates the themes of marital discord, social expectations and self-fulfillment through the character of Jaya. Jaya's inner struggles and ultimate journey to self-emancipation is a moving commentary on the spread of gender discrimination and the ongoing search for individual autonomy.

Ladies Coupe by Anita Nair provides a compelling story of women's solidarity and empowerment. In the background of Indian society. Through the character of Akhila, Nair explores themes of marriage, sexuality and the search for personal fulfillment. Akhila's encounters with various women during a train journey serve as a microcosm of the myriad challenges and triumphs that women experience in various socio-cultural contexts.

Unique views and perspectives: Dum Tara and Mahesh Dattani's Dance Like a Man offer deep explorations. of gender roles and discrimination in Indian society, these other literary works enrich the conversation by offering unique insights and perspectives, from Arundhati Roy's suffocating hold on patriarchal norms in Kerala to Chitra Banerjee's reimagining of ancient epics. Divakaruni's Palace of Illusions, each work contributes to understanding gender dynamics and the search for female agency.

V. TARA

Mahesh Dattan's play 'Tara' offers a rich tapestry of themes including feminism, gender roles, gender discrimination and queer theory. Through character interactions and story arcs, Dattani illuminates the complexities and challenges faced by people who defy social norms and expectations. We will explore these themes in depth using relevant quotes

from the play. Feminism is a central theme of "Tara" as the play grapples with issues of women's rights, autonomy and empowerment. Tara, the main character, embodies feminist ideals, defying traditional gender roles and striving for self-fulfillment. One of the central quotes of this issue is Tara's statement: "Am I just a collection of roles, Chandan? Daughter, wife, daughter-in-law?" This statement reflects Tara's frustration with societal expectations and highlights her desire to transcend conventional gender roles. Throughout the play, Tara challenges patriarchal norms and defends her right to autonomy and self-expression. Her refusal to conform to the roles assigned to her as a woman in Indian society underlines her feminist stance. Tara's journey is a testament to the tenacity and strength of women who dare to defy society's boundaries and forge their own paths. Gender roles play an important role in shaping the identities and relationships of Tara's characters. The play explores the expectations of individuals based on their gender and the consequences of deviating from those norms. Chandan, Tara's husband, embodies traditional masculinity and expects Tara to fulfill the role of a dutiful wife and daughter. His frustration with Tara's indiscipline is evident in his statement: "It's not just what she does that bothers me, it's what she refuses to do." Chandan's insistence on maintaining traditional gender roles creates tension in their marriage and highlights the dominant power dynamic. Tara's struggle to protect her independence in the face of societal expectations reflects the pervasive influence of gender roles in the lives of individuals. The play questions the limits set by rigid gender norms and defends greater freedom of expression and choice. Gender discrimination is a recurring theme in Tara as the characters struggle with unequal treatment based on gender. Tara faces criticism and judgment from family and society for her unconventional behavior, highlighting the double standards and prejudices that women often face. Nandini, Tara's mother-in-law, embodies the misogyny and gender bias embedded in Indian society. Her disapproval of Tara's actions highlights the challenges faced by women who dare to challenge the status quo. The play also explores the intersection of gender discrimination and other forms of oppression such as class and caste. Tara's marginalized position in the family is further compounded by her lower social status, further complicating her struggle for acceptance and respect. Through Tara's experiences, "Tara" sheds light on the systemic inequality and injustice perpetuated by gender discrimination and calls for greater gender equality and social justice. Queer theory is the lens through which "Tara" explores themes of sexuality, desire and identity. Tara's relationship with Maya, a female friend from her past, challenges traditional notions of sexuality and romantic love. Although the nature of their relationship

is unclear, their emotional connection transcends social norms and expectations. Tara's feelings for Maya disrupt the heteronormative narrative and blur the lines between friendship and romantic love. The play subverts traditional narratives of heterosexual romance and explores the fluidity of sexual desire and identity. Tara's exploration of her feelings for Maya reflects the complexities of human sexuality and the limitations of binary classifications. Through its interactivity, "Tara" invites the audience to question normative assumptions about love, lust, and intimacy and embrace the diversity of the human experience.

VI. DANCE LIKE A MAN

Mahesh Dattan's Dance Like a Man is a moving study of family dynamics, societal expectations and the pursuit of individuality against the backdrop of gender norms. Set in present-day India, the play delves into the lives of three generations of the Rao family and their struggles with identity, ambition and acceptance. Through the lens of feminism, gender roles, gender discrimination, and queer theory, Dattani creates a compelling story that challenges traditional notions of masculinity and femininity by illuminating the complexities of human relationships. Feminism is a central theme in Dance Like a Man as the play explores the limitations placed on women's lives and aspirations by a patriarchal society. Ratna's character embodies feminist ideals as she defies society's expectations and pursues a dance career despite her family's opposition.

One of the key quotes from this issue is Ratna saying, "I refuse to be just a wife and mother. There is more to me." This statement reflects Ratna's desire to exercise her right to selfdetermination and engage in dance, challenging the traditional roles assigned to women in Indian society. Throughout the play, Ratna's struggle for recognition and respect as an artist highlights the pervasive sexism and gender bias that women often face in male-dominated fields. Her decision to challenge gender norms and follow her dreams is a powerful testament to the tenacity and strength of women striving for equality and self-fulfillment.The play explores the expectations placed on individuals based on their gender and the consequences of deviating from them. standards Ratna's husband Jairaj embodies traditional masculinity and expects Ratna to prioritize her role as a wife and mother over her career goals. Her frustration with Ratna's hobby of dancing is evident in her statement, "I've had enough of this dance. It's time to learn to behave like a proper woman."Jairaj's insistence on maintaining traditional gender roles creates tension in their marriage and stand out . the power dynamics at play. Ratna's struggle to protect her independence and

pursue her passion for dance despite societal expectations reflects the challenges faced by people who dare to challenge gender norms and defend their right to selfdetermination.Sexual discrimination is a recurring theme in Dance Like a Man. . struggle with unequal treatment based on their gender. Ratna is criticized and scolded by family and society for her unusual behavior, highlighting the double standards and prejudices that women often face. Jairaji's disapproval of Ratna's career as a dancer highlights the challenges faced by women who dare to defy the status quo and realize their ambitions. The play also explores the intersection of gender discrimination and other forms of oppression such as class and caste. Ratna's marginalized position in the family is further compounded by her lower social status, further complicating her struggle for acceptance and respect. Through Ratna's experiences, "Dance Like a Man" sheds light on the systemic inequality and injustice caused by gender discrimination and calls for greater gender equality and social justice.Queer theory is the lens through which "Dance Like a Man" examines related issues. . to sexuality , desire and identity. The character of Ratna and Jairaj Viswas' son struggles with his identity and gender identity. Viswas' journey of selfdiscovery and acceptance challenges normative assumptions about masculinity and heterosexuality, emphasizing the fluidity of sexual desire and identity. Viswas' exploration of sexuality and his relationships with other male characters disrupts traditional narratives of heterosexual romance and masculinity. Her struggles with societal expectations and her desire to gain acceptance and understanding reflect the complexities of queer experience in a heteronormative society.

VII.   REFORMS AND CHANGES IN INDIAN SOCIETY

In recent decades, both the Indian government and the judiciary have taken significant initiatives to promote gender equality and empower marginalized communities, including girls, women and the third gender. These efforts include a variety of legislative reforms, welfare systems, and legal initiatives designed to reduce systemic inequality and ensure the realization of the rights of all citizens. One notable initiative is the *Beti Bachao*, *Beti Padhao* (Save a Daughter, Educate a Daughter) campaign launched by the Government of India to address female feticide and promote education and empowerment of girls. Through this program, financial incentives are provided to families, especially in rural areas, to promote girls' school attendance and participation, as well as awareness campaigns to challenge gender stereotypes and promote the value of girl child.

In addition, the Indian judiciary has played a central role in promoting the rights of women and marginalized groups through progressive legal interpretations and landmark decisions. In the field of Islamic personal law, the Supreme Court's decision in the Shah Bano case in 1985 marked an important step towards gender justice when it established the right of divorced Muslim women to receive maintenance after the idda (waiting period after divorce). Later decisions, such as the Shayara Bano case in 2017, led to triple talaq (talaq-e-biddat) being declared unconstitutional, providing relief to Muslim women who were subjected to the arbitrary practice of divorce. In addition, the judicial system has played an important role in recognizing the rights of transgender people, strengthening their right to equality, non-discrimination and protection against violence. An important decision of the Supreme Court in the case of NALSA vs. A 2014 Union of India case upheld the fundamental rights of transgender people, including the right to legally identify and recognize their gender identity, paving the way for greater inclusion and dignity of transgender people in Indian society.

The joint efforts of the Government of India and the judiciary for gender equality and the rights of marginalized communities, including women and transgenders, represent a deep commitment to social justice and inclusive development that promotes a more just and empowered society for all. Change is slow but effective.

VIII.   CONCLUSION

Looking at Mahesh Dattan's plays Tara and Dance Like a Man, one cannot ignore the deep exploration of gender roles, feminist theory, queer theory and gender bias that are intricately woven into the fabric of the story. Through multifaceted characters and complex interpersonal dynamics, Dattani deftly navigates the nuances of social expectations, individual autonomy and identity searches. As the curtains fall back on these compelling dramas, it becomes clear that the resonance of these themes extends far beyond the confines of the stage, prompting reflection on the wider human experience.In both Tara and Dance Like a Man, Dattan presents Vigla a scene of the gender roles embedded in the social fabric of contemporary India. Patriarchal structures that dictate norms and expectations for men and women are revealed, exposing the stifling restrictions placed on individuals who dare to challenge or deviate from prescribed roles. Taras and Dance Like a Man, Ratna and Jairaj Dattani confront the audience with the harsh reality of gender expectations and the arduous demands of personal fulfillment and emotional wellbeing.Feminist theory is a powerful lens through which to analyze Dattan's exploration of gender dynamics. . At the

heart of this theoretical framework is the questioning of power structures and the subversion of traditional gender norms. In Tara, the title character's journey from oppression to rebellion describes the feminist struggle for freedom and autonomy. Likewise, Dance Like a Man is Ratna's defiance of social conventions and her quest to invoke her passion for dance against the limits of patriarchal hegemony. Dattan's presentation of these women as agents of change emphasizes the transformative potential of feminist resistance in presenting and shaping oppressive social paradigms.Call theory appears as a provocative undercurrent in Dattan's research of gender and sexuality. Although "Tara" and "Dance Like a Man" do not directly focus on LGBTQ+ issues, they subtly question heteronormative assumptions and highlight the fluidity of gender identity. Chandan's role in "Tara" and the nuanced portrayal of relationships in "Dance Like a Man" break binary notions of gender and challenge the hegemony of heterosexuality. Through these narrative threads, Dattani invites the audience to question preconceptions about sexuality and embrace the diversity of the human experience.Dattani's exploration of gender roles and biases is central to the pervasive influence of social norms and expectations. The characters in both plays struggle with the weight and fear of social judgment when they deviate from their assigned roles. Be it Tara defying family expectations or Ratna's struggle to balance her passion for dance with social responsibilities, Dattani reveals the profound impact gender bias has on an individual's life. With these stories, he challenges the audience to face their own complicity in perpetuating harmful stereotypes and encourages empathy and understanding for those who dare to challenge social norms.As the final act unfolds and the characters' journeys come to an end, Dattan. leaves the public's moving reflection on the constant struggle for equality and the search for the right to self-determination. Through the lens of feminist and queer theory, she invites us to reimagine a world where individuals are free to define themselves on their own terms, freed from the shackles of gender expectations and prejudices. In "Tara" and "Dance Like a Man", Mahesh Dattani offers not only a compelling theatrical experience but also a powerful appeal for a fairer and more equal society.

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